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MR. A. H. BREWER.

THE subject of our portrait for this month was appointed organist of Gloucester Cathedral about the beginning of this year. He succeeded Mr. C. Lee Williams, who through ill-health was compelled to resign his position. Mr. Brewer was born in Gloucester on June 21st, 1865, so that he is now little over 30 years old. He was a chorister at the Cathedral at the early age of ten, and he received his early musical education from the then organist, Mr. C. Harford Lloyd. In September, 1882, he accompanied the latter to Oxford, where he acted as assistant organist at Christ Church Cathedral, and he shortly afterwards obtained the place of organist at St. Giles's, Oxford, being here the successor of Sir Walter Parratt. In April, 1883, he gained the first open organ scholarship at the Royal College of Music, and in December of the same year by his election as an organ scholar of Exeter College, Oxford, he became a member of the University. He was for some time organist of his college. On leaving Oxford, where he found time and energy to found the "University Musical Union," he won in competition the post of organist at Bristol Cathedral, but, owing to a legal difficulty in which the Dean and Chapter of that shrine had become involved, he was compelled to resign after only some three months' occupation of the organ loft. Within a few weeks he was chosen organist and choirmaster of St. Michael's, Coventry, in which important centre he worked for six years with all the diligence and activity which have hitherto characterised his career. Much of the efficiency of the Coventry Musical Society is due to his keen interest and talent for organisation. No joke is here intended. Mr. Brewer left Coventry in September, 1892, and next proceeded to Tonbridge School, where as organist and choirmaster he remained in a congenial atmosphere until called back to his native town to undertake the high responsibilities of organist at the Cathedral, and *ex officio* conductor of the Gloucester Triennial Festivals. His work at Tonbridge was most valuable. He showed the nicest

aptitude for imparting in an engaging manner his knowledge to the young, and his departure was witnessed with the utmost regret. Meanwhile, at Gloucester, Mr. Brewer has a grand field before him, and he will certainly distinguish himself in it. He is, as has been seen, a man of very varied experience, and as a musician he is already prominent. His compositions are already voluminous. Among them may be cited: "Song and Summer," a part song composed for the Gloucester Festival of 1892; "Sad Hearts," written for the Hereford Festival of 1894; *Magnificat* and *Nunc Dimittis* in C, performed for the first time at the Gloucester Festival of 1895; and the part songs, "Cherry Ripe" and "Waken, Lords," specially composed for the Cheltenham Festival of 1896. It may be of interest to add, here, that the choir of Gloucester Cathedral consists of six lay clerks, and sixteen choristers, and that the organ (enlarged by Willis and Sons in 1888) has twelve stops on the "great," twelve on the "swell," four on the "choir," and two on the Pedals. The bellows are at present inflated by manual labour, but this anachronism may possibly have been remedied before these lines are in our readers' hands.

CURRENT NOTES.

By an interesting coincidence, three noted composers of English glees—Webbe, Paxton and Danby—are buried near to one another in the south corner of old St. Pancras Churchyard, London. This churchyard, now open to the public as a recreation ground, stands at the back of the terminus of the Midland Railway, near King's Cross. Danby is commemorated by a large oblong tomb, and although his name is legible upon it, the dates are indistinct, and the lines of verse on the further side of the tomb cannot be read. Paxton's name and the date of his death appear on the side of another large oblong tomb, though the top of it is inscribed with the names of a different family. Samuel Webbe's tombstone has disappeared. It was certainly there a few years ago. Mr. David Baptie, of Glasgow, remembers seeing it, and missed it on his last visit to the churchyard. Although the parish authorities and caretakers, who have been appealed to, have failed to discover it, Mr. F. J. Cansick, in his collection of "Epitaphs in Old St. Pancras Churchyard," published in 1869, gives Webbe's name, the inscription, and the date of death (March 25th, 1816, in his 76th year), so that there is no doubt on the matter.

BRITISH singers owe a debt of gratitude to these three composers. For a hundred years their glees have resounded day by day wherever choralists have assembled. Paxton is remembered by "Breathe soft, ye winds," "How sweet, how fresh this vernal day," and "Upon the Poplar Bough." Danby's "Awake Æolian Lyre," "Fair Flora Decks," "Sweet Thrush," "The Stout-limb'd Oak," are known to every glee-singer. Webbe, perhaps the greatest of the glee composers, lives in "When Winds breathe soft," "Discord, dire Sister," "Swiftly from the Mountain's Brow," "As the Moments roll," "Glorious Apollo," "Thy voice, O Harmony." Yet there is no stone to commemorate him, and the inscriptions on the tomb of Danby and Paxton are crumbling away. A fund is being raised to erect a granite monument to Webbe, and to recut the inscriptions on the tombs of Danby and Paxton. An estimate of the cost of this has been obtained, and the illegible words can be deciphered by the help of Cansick's book. On a Saturday afternoon in July next, if the response of the public is what it is fully expected to be, the subscribers and their friends will be invited to be present in the garden while a musician of note uncovers the monuments, and while one of the best London choirs sings a glee by each of the composers who, more than a century ago, enriched our vocal music with works of undying beauty. Subscriptions may be sent to Mr. J. SPENCER CURWEN, 9, Warwick Lane, London, E.C.

It is not a little remarkable that Mr. Algernon Ashton (whose interesting letter will be found in another column) should call attention to the neglected condition of the monumental slab of yet another musician, Muzio Clementi. His remains lie in the cloisters of Westminster Abbey, and Mr. Ashton seems to think that the Dean and Chapter need only have their attention called to the matter in order to act. But we question whether any "restoration" will be taken in hand without the expenditure of money contributed by private individuals. If it devolved upon the "Westminster Abbey Authorities" to keep every tombstone in repair, they would have more than enough to do and insufficient means of doing it.

EARLY in last month two young lady violinists gave recitals in the Queen's Hall. These were Miss Ethel Spiller (a very talented performer, who "with the greatest distinction" gained the first prize at the Brussels *Conservatoire*) and Miss Sarah Fennings. Miss Spiller is a pupil of Herr Wilhelmj, and she has a magnificent style. She plays with the insight and intellectuality of a man, and she has created a deep impression on the Continent, where her extraordinary depth of feeling and rare faculty of expression have been remarked and appre-

ciated. It is only a matter of time for her to become a prime favourite in this country.

MISS SARAH FENNINGS'S concert took place on May 6th, in the evening. But long before the accomplished young lady had drawn her bow across the strings of her fiddle, *The Echo* of the same date printed these luminous words: "Miss Sarah Fennings, whose Violin Recital attracted much attention at the Queen's Hall yesterday, is a pupil of Wilheny (*sic*), the eminent, &c., &c." We rather doubt whether Miss Fennings is, or ever was, a pupil of Herr Wilhelmj—for that is the worthy evidently intended—and we fancy that the erudite scribe was confusing himself between the recital of Miss Spiller—which actually occurred on May 5th—and that of Miss Fennings. In any case, *The Echo* was betrayed into a bad mistake, so bad, indeed, as to minimise all the nice things that it meant to say of poor Miss Fennings. If our Mr. RAPEE was to make such a blunder in his already not over-brilliant Stray Notes, his tenure of office on this Magazine would not be worth a moment's purchase.

ASSISTED by Miss Thudichum and Mr. Douglas Powell as vocalists, Miss Sarah Fennings enchanted a somewhat distinguished audience. Those who had come to listen to her were evidently "paying guests," and, judging by the number of white waistcoats and elegant dresses, comparatively few persons had come in with "orders." The concert was thoroughly enjoyable, a programme of various but mainly very modern music being dealt with in a highly finished manner by the exceptionally attractive *bénéficiaire*. Perhaps her best effect was produced with "Airs Russes" (Wieniawski), which item was encored.

MR. DAVID BISPHAM'S Recital of the song cycle "Magelone" by Brahms on May 10th, was interesting and—the audience seemed to think—amusing. After "Four Serious Songs" (Brahms) had been sung in respectful memory of the deceased composer, the business of the afternoon began, and consisted of a series of lyrical numbers which are interpolated in the German text of a kind of fairy tale by L. Tieck. These romances were ably sung by Messrs. D. Bispham and Reginald Groome and Mesdames Rosa Olitzka and Marie Engle. Mr. Leonard Borwick played the piano, and it was fortunate that one so competent as he had been engaged to supply the accompaniments, which proved absurdly difficult, especially when they were the least effective. Messrs. Andrew Lang and R. H. Benson furnished an English translation of the lyrics in exact reproduction of the rhymes and metre of the original. To do this must have involved enormous trouble in German, seemed labour thrown away.



Nevertheless, every credit is due to the adapters for the conscientious way in which they had carried out their task. THE LUTE appreciated the excellence of their work if no one else did. The various songs were capitally sung, but they proved heavy in quality. To set portentous music to a fairy tale could only occur to a German. Whatever else he was Brahms was not a Humperdinck. And he lets us know it in this Opus 33 of his. We have insinuated that the public appeared to derive some amusement from this performance. This was chiefly at the moments when Mr. Bispham was contributing the "connecting story" which he read in a farcical manner that may have been intentional, but possibly was not. Several English words he pronounced in a way that is not habitual on these shores, and his method of reading aloud was infinitely less dignified than his vocal utterances.

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MR. GRANVILLE BANTOCK gave an interesting Chamber Concert devoted to the works of British Composers on May 11th at Steinway Hall. Mr. H. Lane Wilson, who has a very engaging voice, sang two songs of his own, "Ask me no more" and "The Fountain." Both these, especially the last named, were distinguished by much refinement and grace. An "Agnus Dei" for soprano, violin, harp, and piano, was ably sung by Mme. Marie Duma with a clear voice and devotional spirit. The composer, Mr. Reginald Steggall, presided at the piano, and Mr. Arthur Hinton and Mr. John Thomas respectively fingered the violin and harp. Mr. Steggall's work has considerable charm, and the religious sentiment is pure and unexaggerated. Three songs entitled "A Violet," "Elegy," and "She walks in Beauty," by Mr. Colin McAlpin, were deliciously sung by Miss Greta Williams. This lady, a very beautiful contralto, possesses a voice of peculiarly attractive and appealing quality. We do not remember to have heard recently any three such charming songs sung consecutively with such perfect taste. Admiring the music and its interpretation as we did, we must congratulate Miss Greta Williams on Mr. McAlpin, and Mr. McAlpin on Miss Greta Williams. By two songs by Mr. S. P. Waddington, ably sung by Mme. Marie Duma, we were not particularly impressed. The music of Mr. Stanley Hawley, on the other hand, to "The Raven," was distinctly ingenious and appropriate. Mr. Brunton Steele recited Poe's well known poem in a way we had never heard before. He brought home the poet's meaning as we had never understood it. Without raving or ranting he fairly made one's flesh creep, and the music of Mr. Stanley Hawley without being theatrical, was so intensely consistent and well devised as to precisely suit the subdued method of the reciter. Three short pieces for piano were delightfully played by Miss Kate Goodson.

They were the "Spring Fancies" of Mr. Arthur Hinton, and each was quite charming.

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THE 9th Symphony Concert (at the Queen's Hall) of May 1st, was devoted to the works of Grieg with the exception of a "first Symphony," by Antoine Arensky, performed for the first time in England. This was the most entirely artistic concert in our opinion that has been given for a long time. From beginning to end there was nothing but novel, ingenious, spontaneous and refreshing music. Grieg's original departure in the domain of his art is as yet only beginning to be appreciated by the public at large, and a concert such as this furnished forth a fine opportunity for amateurs with progressive tendencies to hear the Norwegian composer under the best auspices. In the direction of Grieg's music Mr. Henry J. Wood shone conspicuously, the cream of the afternoon's entertainment being, probably, condensed in the concluding number, "Three orchestral pieces from *Sigurd Jorsalfar*" (a tragedy by Björnsen), which were first heard in England under the composer's direction at the Philharmonic Concert of May 24th, 1894.

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A COMPLETE novelty was the "first Symphony" (in B minor) by Arensky, born so recently as 1862, at Novgorod. In 1882 he was appointed Professor of Harmony and Composition at the Imperial Conservatoire, Moscow. His B minor Symphony was produced in Russia in November, 1883, almost exactly ten years before Tchaikowski's now famous Symphony in the same key. The work is exceedingly interesting and pleasant. No section of it is without the most striking and original passages, and the orchestration seems to be that of the most experienced hand rather than of a lad of 21! This was a hugely enjoyable concert, possibly the best of the series.

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AND yet the Tchaikowski programme given at the 10th Symphony Concert could not easily have been surpassed. The overture to the opera *Voivode*, and an orchestral Suite in G were heard for the first time in England. The overture belongs to Tchaikowski's earliest period—he died in 1893—but it is a buoyant expression of youthful ardour, so engaging that it is destined to become a favourite piece in orchestral concerts. The Suite is among the composer's later inspirations, and the four movements of which it consists are each magnificent in their way, though they scarcely show the individuality so characteristic of his more youthful productions. The Symphony in F minor (No. 4) is already a classic. Nothing finer than its interpretation by Mr. Henry J. Wood can well be conceived. Funnily enough, M. Hollman was announced to play some violoncello solos; but to the consternation

of the management and amusement of the audience, this genial artist failed to put in an appearance. The concert was, however, quite long enough without his assistance, and had he performed, he would certainly have been encored, and our representative would have as certainly missed his train to the country and lost his dinner.

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EVERY cloud has a silver lining.

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THE Philharmonic Concert of May 5th contained no novelty, but the "Tempest" Overture by Sir Arthur Sullivan was very well worth reviving, and Mr. Leonard Borwick created immense enthusiasm by his rendering of the solo part in Villiers Stanford's Piano Concerto in G. The soloist was recalled five times and the audience did not know how to make enough of him. The vocalist was Miss Sigrid Arnoldson, and she distinguished herself in her dainty singing of the familiar "Shadow Song" from *Dinorah*, though the flute obligato left a little to be desired. The programme concluded with Beethoven's *Leonora* (No. 3) Overture, and Sir A. Mackenzie conducted a consistently admirable performance.

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ON May 4th, a new arrival in the shape of the Danish Pianist, Herr Augustus Hyllested, gave a somewhat curious concert at St. James's Hall, when he appeared as soloist in Concertos by Beethoven and Liszt and as composer in a "Symphonic Poem for orchestra, ending with Psalm CL., and the Lord's Prayer for double chorus." Herr Hyllested is a brilliant pianist, and acquitted himself with great distinction in the Concertos, but the *pièce de résistance* was evidently the Symphonic Poem which he conducted in person. This a portentous work occupying about one hour and a-half in performance, and it is not of a character to impress the public very favourably at a first hearing. Nevertheless, it is an unquestionably original and lofty production, the second movement, *Scherzo*, being exceptionally buoyant and refined. The general style of the music is more like that of Wagner than any we can remember to have heard. This is intended as a high compliment, because much that is described offhand as "Wagnerian," is not the least so in reality. Herr Hyllested, however, resembles the Bayreuth Master in his continuity and the sustained character of his progressions. He also handles the orchestra with something of the perfect power which we recognise in Wagner, and the "Symphonic Poem" might have been even more welcome than it was, had it not been spun out to such an inordinate length. The choral conclusion, too, *à la* 9th Symphony of Beethoven, comes at a moment when the ear is already fatigued by the assimilation of a crowd of novel ideas. In any case, the "Poem" would in itself have

sufficed for an evening's entertainment without being sandwiched between two long concertos. Yet Herr Hyllested is none the less a great writer, and we hasten to add that his portrait upon the programmes was in the nature of a slander.

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THE sixth concert of the Bohemian Quartet (MM. Karel Hoffmann, Josef Suk, Oskar Nedbal, and Hanus Wihan) took place on May 3rd, when these fine players gave a most interesting selection. In consequence of their success a further series of three concerts was arranged for, and these were given in the evening of May 13th, the afternoons of May 24th and 27th. It is surprising how well these artists play in tune, even when tackling the most difficult modern music.

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AMONG the mass of pianists who at this time of the year are to be heard nearly every afternoon at one or other of the various halls, Mr. Sevadjan is a recruit. He is a very strange man with long hair, which seems actually to interfere with his vision. At times he was obliged (on May 18th) to brush it from his eyes without pausing in his performance, and this handicapped him in the race for success. He is to appear again this day (June 1st) at St. James's Hall, and he will then play a further instalment of the "Airs Arméniens," composed by himself, to which half of his first concert was devoted. These pieces are all eminently unconventional, and some seem to involve an expenditure of force that is positively Titanic. The way in which the *virtuoso* laced into his patient Erard on May 18th made many people smile. Mr. Sevadjan can, however, coo on occasion as gently as the sucking dove, and his contrasts are thus very marked. He is not, we imagine, any very dangerous rival, say, to Mr. Eugen D'Albert.

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MR. FREDERIC LAMOND, the talented Scotsman, gave pianoforte recitals on May 4th and 11th at St. James's Hall, when his rare execution and admirable style exercised their usual charm. Other noteworthy pianoforte recitals were those by Mr. Eugen D'Albert on May 13th and 21st at the same hall. On the last mentioned date Mr. D'Albert's programme was divided between the works of Beethoven and Chopin. His splendid reading of the severer classics is already fully recognised, but it remained for him to establish his supremacy as an exponent of the capricious and exacting Chopin. This he did triumphantly in six consecutive pieces by that master in various styles, and though with the last of these the proceedings should have been brought to a close, the audience still clamoured for more. Two extra items were obligingly furnished in response to encores so determined, that we really believe that, if the great pianist had not

complied, he would have been torn by main force from the artist's room and replaced on the music-stool! We have heard Chopin played by nearly everybody who pretended in recent times to play at all. But we have never heard his works interpreted with the delicious simplicity, grace and delicate but intense feeling of Mr. Eugen D'Albert.

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MADAME MARCHESI, who, as a vocalist, occupies an almost unique position in the musical world, gave recitals on Friday afternoon, May 14th, and Friday evening, May 21st. On the first occasion a notice, craving the indulgence of the audience, was circulated, on the ground that the talented lady had sustained bereavement in the recent catastrophe at the Paris bazaar. We deeply sympathise with Madame Marchesi in her affliction, but she may be assured that her splendid singing was by no means impaired. Being anxious not to disappoint her audience, she went through her programme as announced, and she was never in better voice. Her music was by various, but mostly modern, composers. At her second recital, she introduced four interesting songs by lady composers, namely, "Ave Maria," by Gabrielle Ferrari; "Le Rêve de Jésus," by Pauline Viardot; "Le Chevalier Belle Étoile," by Augusta Holmès; and Chaminade's delightful "Tu me dirais." "Fata Morgana" (Goldmark) and "Frühlings Werbung" (Blumenthal) have rarely, if ever before, been heard in public in this country. Their inclusion in the scheme was most welcome. How many vocalists are there who, in a concert for their own benefit, would take the trouble to sing novelties? Madame Marchesi despised the cheap success of the familiar, and achieved an artistic triumph. At both her recitals, Mr. Henry Bramsen gave valuable assistance with intelligently selected violoncello solos.

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BEFORE the Royal Opera at Covent Garden opened on Monday, May 10th, a preliminary concert in aid of the Prince's Hospital Fund was given on the previous Saturday (May 8th), when three several conductors (Signore Mancinelli and Randegger, and Herr Seidl) directed the performances of the band. On that occasion Signor Ancona, who magnificently declaimed the prologue from *Pagliacci*, Miss Marie Engle, who was delightful in the Polonaise from *Mignon*, Mr. David Bispham, in the "Evening Star" song from *Tannhäuser*, M. Plançon, who scored a marked success in Schumann's "Two Grenadiers," Madame Emma Eames, and M. Noté were prominent. The first night of the opera proper was devoted to Gounod's *Faust*, which was given in French, and the house was for some extraordinary reason not well filled. Mme. Eames was the heroine, M. Plançon the Mephistopheles, M. Bonnard the hero, and the Princess of Wales was present. But yet the general public

seemed to hold aloof. M. Noté made one of the best Valentines we can recollect. The grandeur of his voice in "Dio possente" will not easily be forgotten by those who heard it.

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ON May 11th, *Roméo et Juliette* (Gounod) was given, also in French. The performance was mediocre. M. Plançon was the chief artist of the cast, and he was invaluable as Friar Laurence. M. Scaramberg suffered from too much *tremolo* as Roméo, and the voice of Mme. Frances Saville as Juliette was hardly strong enough for the part. On May 13th, Verdi's *Aida* was mounted with lavish generosity, with Miss Susan Strong as the heroine. Signor Coppi made his *début* as Radamés, and, considering all things, he sang with considerable capability and artistic power.

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Les Huguenots is an opera in which public interest appears to be waning. The principal artistes concerned in its revival on May 14th were Miss Marie Engle (Marguerite de Valois), Mlle. Pacary (Valentine), and MM. Dupeyron, Noté, Plançon, and Journet. The last named (in the character of Marcel) was perhaps most deserving of especial praise in a cast with which no particular fault could be found. M. Flon conducted, and the ballet was well danced. Other operas produced have been: Massenet's *Manon* (superbly represented in its proper simplicity on May 21st, when M. Bonnard was the Chevalier Des Grieux, and repeated on May 26th, when M. Van Dyck replaced him), *Carmen* (with Mlle. Zélie de Lussan as the wayward heroine, Miss Marie Engle as Micaela, and M. Salignac as Don José), and *Lohengrin*.

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THE last named opera was heard for the first time this season on May 22nd, and on this occasion it was performed perhaps more beautifully than ever before in this country. The principal artists all sang in German, but the chorus, for reasons of State, replied in Italian. MM. Edouard and Jean de Reszke appeared for the first time this season, and represented Heinrich der Vogler, and Lohengrin, respectively. Mme. Emma Eames was the Elsa, Mr. David Bispham the Telramond, and Miss Marie Bréma the Ortrud. It was the gala night of the year so far as we have yet gone, and Herr A. Seidl had the credit of conducting his forces to an undisputed victory.

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THE last Symphony Concert was given at Queen's Hall on May 29th, when the programme was arrived at by *Plébiscite*. No less than two items by Berlioz were selected, two by Tchaikowsky (viz., his Symphony "Pathétique" and his "Casse-Noisette" Suite), and one example each of the works of Beethoven, Mendelssohn, and Saint-Saëns. Beethoven was represented by the favourite "Leonora" (No. 3) Overture, Mendelssohn by the last two

movements from his Violin Concerto (Mr. Gregorowitch being the soloist), and Saint-Saëns by the Ballade "La Fiancée du Timbalier." The last piece was produced, and Mr. Gregorowitch appeared, for the first time in England.

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At the Opera, "L'Attaque du Moulin" (Bruneau) was revived on May 29th, and "Die Meistersinger" (Wagner) was announced for May 31st, too late for notice this month. We may revert to them on another occasion.

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SIR ARTHUR SULLIVAN'S new ballet, "Victoria and Merrie England," was first performed at the Alhambra on May 25th before a brilliant audience. The composer himself conducted, and the progress of the work was accompanied by manifestations of unmistakable gratification. Everybody concerned in the production—including M. Alias, the costumier—was called before the curtain at the last. A great success was scored, but the ballet seemed a trifle too long; but this defect—if defect it be where all is so charming—has possibly been already remedied by a few judicious excisions in some less important situations. There are eight scenes, painted by Mr. T. E. Ryan, of great beauty, and the costumes designed by Mr. Howell Russell are most dainty and original. The spectator is carried by stages—some of them not particularly easy!—from a Forest of Oaks in Ancient Britain, with Druids and mistletoe complete, up to an apotheosis of Britain's glory in 1897, with some very effective evolutions of realistic modern soldiers and blue-jackets. The scenes depicting the old-fashioned rejoicings in a Baronial Hall, the May-day revels, and the Bringing Home of the Yule Log, are finely embellished with appropriate music, but nowhere does the composer shine more conspicuously than in the lovely waltz which he has supplied in Scene 4—heard afterwards in combination with a different air in different time—and in the music to the finale, which is a masterpiece of ingenious blending of various national tunes. Throughout the entire ballet, the ear is delighted by that special refinement and appropriateness so characteristic of Sir A. Sullivan, and the more this elegant composition is heard, the more beauties will the intelligent listener discover in it.

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HERR FELIX MOTTL'S last concert took place on May 18th, at the Queen's Hall, when, though it was described as a "Grand Wagner Concert," the programme was half made up of Berlioz's so-called Symphony, "Harold in Italy." This pretentious and tiresome work, which is often noisy, but seldom effective, and never satisfactory, occupied about an hour in performance, and made us feel very ill. How a musician such as Herr Mottl should, without smiling, be able seriously to conduct such a

long-drawn sequence of absolute rubbish surpasses our comprehension. Perhaps he had his tongue in his cheek. Judging by his Reminiscences Berlioz must have had his cheek in his tongue. People seem to have a very erroneous notion of the value of the man Berlioz. He was by no means the great creature that some enthusiastic, if unmusical, people, would try to make out. It was only after two or three attempts that he gained the *Prix de Rome*, and during his life time he was very properly regarded as a not altogether reasonable being. He has certainly done nothing since his death to occasion any change of opinion, but to the half-educated and vulgar his unintelligible screeds are as precious as those of the poet Browning. *Omne ignotum pro magnifico*. The ignorant must, forsooth, pretend an owl-like approbation of the turgid and meaningless! Thanks are due to Herr Mottl for a very fine rendering of the greater part of Act III. of Wagner's "Parsifal." Mr. Heinrich Vogl, Mr. Ernst Wachter, and Mr. D. Bispham sang earnestly and well, and the lovely music acted as a refreshing balm after the monkeyish attitudinising indulged in by the composer of "Harold in Italy" and other terrors.

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MADAME ALBANI gave a vocal and instrumental concert at Queen's Hall, on May 26th, when Mr. Lemprière Pringle, Miss Clara Butt, Mr. Santley, Mr. Ben Davies, Mr. Braxton Smith, Mr. Fransella (flute), and Mme. Beatrice Langley (violin) rendered invaluable assistance. The popular Prima Donna was in superb voice and excellent spirits. Nothing could have been more dramatic and impassioned than Mme. Albani's rendering of "Ardon gl' incesi" (*Lucia*), or more delicate and persuasive than her singing of "Robin Adair," and Godard's charming "Berceuse." Mr. Ben Davies acquitted himself royally in three songs by Rubinstein, and Mr. Santley sang Schubert's "Erl-King" with wonderful pathos. One of the best numbers on the programme was the heavenly quintet for voices from "Die Meistersinger" in which all the vocalists above named, except Mr. Santley, took part. Mr. B. Smith sang "Salve Dimora" (*Faust*) with great feeling, and the violin obligato was contributed better than we have ever heard it (at a concert) by Mme. Beatrice Langley. This young lady, since her American tour, seems to play better than ever, though there appeared scarcely room for improvement. As a solo she performed "Scènes de la Czardas" (Hubay) with all her former matchless dexterity and perfect intonation, and an added confidence and breadth of style. We long ago singled out this young lady for praise of no measured kind. Our verdict will be endorsed, if a little late perhaps, by every critic who is not deaf and blind. Deaf to her notes, and blind to her attitude

and manner. That she is the best lady violinist in Europe we have no doubt whatever. The only question is whether there exist any male fiddlers, besides Sarasate and perhaps Willy Burmester, who can hold their own with her.

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THE first "Richter" Concert of the current series of three took place at St. James's Hall on Monday, May 24th, when a novelty in the shape of "Don Juan," a symphonic poem by R. Strauss, was introduced. This work is designed to illustrate some verses by Nicolaus Lenau, and forms one of several compositions of the same class from the same pen. R. Strauss was born in 1864, and is now conductor of the Royal Opera, Munich. In his "Tonepoem" he endeavours to pourtray the ceaseless yearning of a man seeking (of course in vain) the ideal woman. He is not the heartless libertine of Mozart's opera, but merely an unfortunate being who, in spite of all his conquests, is never entirely pleased. Poor dear! The music is very tragic and rather boring. The variations on a theme of Haydn—not of Haydn's, as the programme had it—by Brahms was an interesting number, being highly characteristic of Brahms in his most abstracted and lofty frame of mind. At the second concert, on May 31st, Mr. F. H. Cowen's new Symphony in E major was announced; also the first performance here of Tschaikowsky's Piano Concerto in B flat minor, the pianist, M. Gabrilowitsch, appearing for the first time in England. To this we shall allude in our next, as also to the third and last concert given on June 14th.

MORALS FOR MUSICIANS.

NO. 4. GREAT EXPECTATIONS.

A MUSICIAN who, at a Champagne Lunch, happened to meet with a Publisher, asked the latter in a moment of confidence engendered by Coffee and Cigars if he might call upon him with a view to Business.

"Certainly, my dear Boy," was the genial response; "You will always find me in between twelve and one."

After calling for about a month within the stated hours, the Musician was at last so fortunate as to find the Publisher at home, and he was at once shown upstairs into the *Sanctum Sanctorum*.

"What can I do for you, Mr.—let me see, I forget your name?" enquired the Publisher politely.

"Well," said the Musician, "to be perfectly frank, I had designed to sell you a song."

"What is the subject?" asked the Publisher.

"The usual thing, Love," replied the Musician.

"No use," said the Publisher, shortly.

"Well then, I have another dealing with War?"

"That is worse," was the rejoinder.

"I have yet another, a Patriotic Song! Perhaps you would like to see the music?"

"Sugar the music! I have no room for patriotic songs. Next."

The Musician was by this time somewhat disconcerted, but assuming his most *déagé* manner, he observed: "In point of fact, I have reserved my *bonne bouche* until the last. A perfect little gem! An ode in honour of Her Majesty's Diamond Jubilee!"

"Played out," was the laconic retort.

"Then I fear I cannot suit you!" sighed the crestfallen Musician.

"But I am sure you can drink a whisky and soda," said the Publisher courteously as he touched the bell.

Moral.

You never know your luck.

CORRESPONDENCE.

TO THE EDITOR OF "THE LUTE."

SIR,—In the south walk of the beautiful old cloisters of Westminster Abbey there is a simple gravestone lying flat on the ground, bearing the following memorable inscription:—

"MUZIO CLEMENTI,
called

THE FATHER OF THE PIANOFORTE;
his fame as a musician
and composer

acknowledged throughout Europe
procured him the honour
of a public interment
in this cloister.

Born at Rome 1752,
Died at Evesham 1832."

This tomb, which ought to be held dear and sacred by every true musician, and which I myself have reverentially visited on countless occasions, has now become so worn and dilapidated that it is with difficulty that one can decipher the inscription which I have just quoted. A complete renovation of this plain slab covering the remains of the immortal Muzio Clementi is therefore urgently needed, and I trust that the restoration may be taken in hand by the Westminster Abbey authorities without further delay.

Very faithfully yours,

ALGERNON ASHTON.

44, Hamilton Gardens, St. John's Wood,
May 19th, 1897.

DOINGS IN THE PROVINCES, &c.

* * * Correspondents are implored to write distinctly, especially proper names, and on one side of the paper only.

EXETER.—The twentieth Annual Festival of the Western Counties Musical Association took place at the Victoria Hall on the 22nd of April last. The works performed at the morning

concert were Dvřřak's *Stabat Mater* and Beethoven's "Mount of Olives." The band and chorus numbered 400, and were conducted by Dr. D. J. Wood. At the evening concert the first performance of a new oratorio, entitled "Balaam and Balak," by Dr. Ferris Tozer, was conducted by the composer. The reception awarded to this oratorio, and its excellent rendering, was most gratifying, the whole work being received with unmistakable appreciation. The soloists throughout the day were Miss Mabel Berrey (soprano), Miss Kate Redman (contralto), Mr. Herbert Grover (tenor), and Mr. Dan Price (bass). They did their work in a highly meritorious manner.

* * *

BELFAST AND DISTRICT.—Bravo, Belfast! The first "Feis Ceoil" has come and gone, and has demonstrated most emphatically that we are by no means behind hand in matters musical. Our good friends in Dublin have had a most unexpected surprise in the fact of our winning in *three* competitions. We carried off first prize for large choral societies, first in the male choir contests, and second in the case of ladies' choirs, all were trained and conducted by our talented townsman, Dr. F. Koeller, who led his troops to an easy victory. To quote the words of the *Irish Daily Independent*, "Few who were privileged to hear it can forget the splendid singing of the Belfast Madrigal Choir. . . . Not alone did they sing creditably, but the whole choir showed a unity of purpose, a degree of confidence and steadiness suggestive rather of an instrument than a multitude of voices. . . . Every phrase in the work was justly dealt with. . . . In short, the singing of the Belfast Choir was an artistic triumph." At the close Dr. Koeller received an ovation. Too much praise cannot be given him for his share in the success of the undertaking. In addition, Mr. T. H. Ogilvie, a member of the Philharmonic Society, carried off first prize for flute playing; Miss Gertrude Crymble (pupil of Dr. Koeller), gained second prize (among forty-two competitors) for piano-forte playing, and in the 'cello competition Miss Brett was highly commended. Space forbids a detailed account of the Festival, but it is enough to say that we are proud of our Madrigal Choir, and of the "Guild of Mastersingers," which rather daring title the Dublin critics have condescended to say we justified by our performance.

A Concert in aid of the funds of the Victoria Hospital for Nervous Diseases, was given in the Hall of the new T.M.C.A., but was unfortunately not too well attended, considering the quality of the programme provided. Herr Louis Werner conducted with his customary ability.

* * *

GLASGOW.—The outlook for the next musical season is much more hopeful than it was a few weeks ago, the Scottish Orchestra having

decided to continue the concerts for another season, with some modifications, probably the length of the season, the number of concerts, etc., the details of which are not yet before the public. Mr. Kes is again to be the conductor. The Choral Union will likewise give their customary concerts, and it is to be hoped that before the close the differences between the two schemes may be adjusted, and an end put to the lamentable waste of money and energy. Whatever may have been the faults of the Scottish Orchestra directors, when they could back their opinions to the extent of losing twenty thousand pounds, they deserve at least the credit of sincerity. On May 10th, Dr. Peace gave a farewell recital in the Cathedral, before proceeding to his new duties in Liverpool. Before the first item on the programme, he played Chopin's Funeral March as a tribute of respect to the memory of Mr. W. T. Best, whose death was announced that day (truly the Corporation of Liverpool have not been troubled long with Mr. Best's retiring pension they made so much work about). The music in the Parks must be left over till next month, as the weather is too cold to stand and listen to it.

NEW MUSIC.

From E. Ascherberg and Co., 46, Berners Street, London, W., come two patriotic songs appropriate to the Jubilee. These are both written and "composed" by Mr. Harry Blow, though the musical arrangement is magnanimously ascribed to Mr. Thomas Hassard, F.R.C.O. The first song is entitled, "In Honour's Cause," and is a rousing tune to some rather commonplace words. The accompaniment is fairly well done, though the F.R.C.O. ought to have made a better job than he has of bars 21 and 22. If he feel any curiosity on the subject we will send him, on application, a more satisfactory and musicianly version of the passage in question, which we feel confident he will prefer to his own. The second song is called, "Hail to our Queen," and is the twin brother or sister of the foregoing. A sample of the author's well-intentioned, if somewhat elementary Muse, may lead to country orders.

Hail to our Queen! our noble Queen,
The Queen Her subjects love;
And by their faithful loyalty
Their deep devotion prove.
And true congratulations, we
Right honestly do give;
And pray that 'midst her children, She
In sweet content may live.

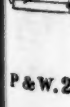


TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.
Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.
The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.
All business letters should be addressed to the PUBLISHERS.
Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the issue of the month current.

Ps. L
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" C

ORGA
J:16



P & W. 2

"LUTE" No 174.

Also published separately. PRICE 3^d
To Dr C.Vincent.

"SING WE MERRILY UNTO GOD"

Anthem for Harvest

OR OTHER FESTIVALS.

CUTHBERT HARRIS

Ps. LXXXI, v. 1:

" XCII, v. 4.

" CIV, v. 13, 14, 24.

LONDON:

PATEY & WILLIS, 44, Gt MARLBOROUGH ST, W.

MUS. BAC., F.R.C.O.

Allegro con spirito.

ORGAN
♩ = 160.

Full Sw. *cres - - - cen - - - do.*

Ped

Treble.

Sing we mer.ri.ly un.to God our strength make a cheerful

Alto.

Sing we mer.ri.ly un.to God our strength make a cheerful

Tenor.

Sing we mer.ri.ly un.to God our strength make a cheerful

Bass.

Sing we mer.ri.ly un.to God our strength make a cheerful

Gt

noise un.to the God of Ja - cob Sing we mer - ri - ly un - to God our

strength make a cheerful noise make a cheerful noise a cheerful

couple Full Sw to Gt f

sensa Ped.

noise a cheerful noise un . to the God of Ja - - cob.

cres. *rall.*

a cheerful noise un . to the God of Ja - - cob.

cres. *rall.*

noise a cheerful noise un . to the God of Ja - - cob.

a cheerful noise un . to the God the God of Ja - - cob.

Gt *rall.*

Meno Mosso

Lute 174.

8

For Thou Lord hast made me glad through Thy works and I will re -

For Thou Lord hast made me glad through Thy works and I will re -

For Thou Lord hast made me glad through Thy works and I will re -

For Thou Lord hast made me glad through Thy works and I will re -

Meno Mosso. ♩ = 100.

Voices alone.

Sw. *p*

re - joice in giv - ing praise re - joice in giv - ing praise For the op - er -

re - joice in giv - ing praise re - joice in giv - ing praise For the op - er -

re - joice in giv - ing praise re - joice in giv - ing praise For the op - er -

re - joice in giv - ing praise re - joice in giv - ing praise For the op - er -

Choir. Sw. Choir. Full Sw. *cres.*

Ped.

- a - tion of Thy hands.

- a - tion of Thy hands.

- a - tion of Thy hands.

- a - tion of Thy hands.

len - - tan - - do.

ff *Gt to Ped with reed.*

Ped.

ff

Sing we mer-ri-ly un-to God our strength make a cheerful

ff

Sing we mer-ri-ly un-to God our strength make a cheerful

ff

Sing we mer-ri-ly un-to God our strength make a cheerful

ff

Sing we mer-ri-ly un-to God our strength make a cheerful

Tempo 19

ff

Reduce.

noise un-to the God of Ja-cob Sing we mer-ri-ly un-to God our

noise un-to the God of Ja-cob Sing we mer-ri-ly un-to God our

noise un-to the God of Ja-cob Sing we mer-ri-ly un-to God our

noise un-to the God of Ja-cob Sing we mer-ri-ly un-to God our

strength make a cheerful noise make a cheerful noise Sing we *ff*

strength make a cheerful noise make a cheerful noise Sing we *ff*

strength make a cheerful noise make a cheerful noise Sing we *ff*

strength make a cheerful noise make a cheerful noise Sing we *ff*

coup. to Sw.

mer - ri - ly to God our strength and make a cheer - ful

mer - ri - ly to God our strength and make a cheer - ful

mer - ri - ly to God our strength and make a cheer - ful

mer - ri - ly to God our strength and make a cheer - ful

ff

Adagio.

noise. Un to the God of Ja - - - cob.

noise Un to the God of Ja - - - cob.

noise Un to the God of Ja - - - cob.

noise Un to the God of Ja - - - cob.

Adagio.

Full Organ.

SOLO. Tenor or Soprano.

Moderato.

Clarinet.

Sw. Diap.

mf

He wa - tereth the

p

Sw. with Oboe.

hills, the hills from a - bove the earth is full of the

mf

Sullivan

Ped.

fruit of Thy works He bringeth forth grass for the cat.tle And green

Oboe. p

senza Ped.

herb for the ser.vice of men. *Smoothly.*

Basses, full. f

O Lord how man.i.fold are Thy

G♯ Diap. mf

Ped.

He wa.ter.eth the hills the

dim.

works how man.i.fold are Thy works in wis - dom hast Thou

dim. Sw.

hills from a.bove the earth is full of the fruit of Thy works He

made them all.

p Diap.

bringeth forth grass for the cattle and green herb for the service of men.

cres. 3

Basses. *f*

0

p Oboe. *senza Ped.*

G! *m* *Ped.*

the earth — is full of the fruit the

Lord how manifold are Thy works in wisdom hast Thou made them,

cres. *rall.*

rall.

rall.

BASS SOLO.

fruit of Thy works.

made them all. O that men would therefore praise the Lord

ad lib: *Sw.*

and declare the wonders, the wonders that He doeth for the children of

espress.

men.
Allegro con spirito.
Full Sw. *cres - cen - do.*

CHORUS.*Allegro con spirito.*

Sing we mer-ri-ly un-to God our strength make a cheerful

Sing we mer-ri-ly un-to God our strength make a cheerful

Sing we mer-ri-ly un-to God our strength make a cheerful

Sing we mer-ri-ly un-to God our strength make a cheerful

noise un-to the God of Ja-cob Sing we mer-ri-ly un-to

noise un-to the God of Ja-cob Sing we mer-ri-ly un-to

noise un-to the God of Ja-cob Sing we mer-ri-ly un-to

noise un-to the God of Ja-cob Sing we mer-ri-ly un-to

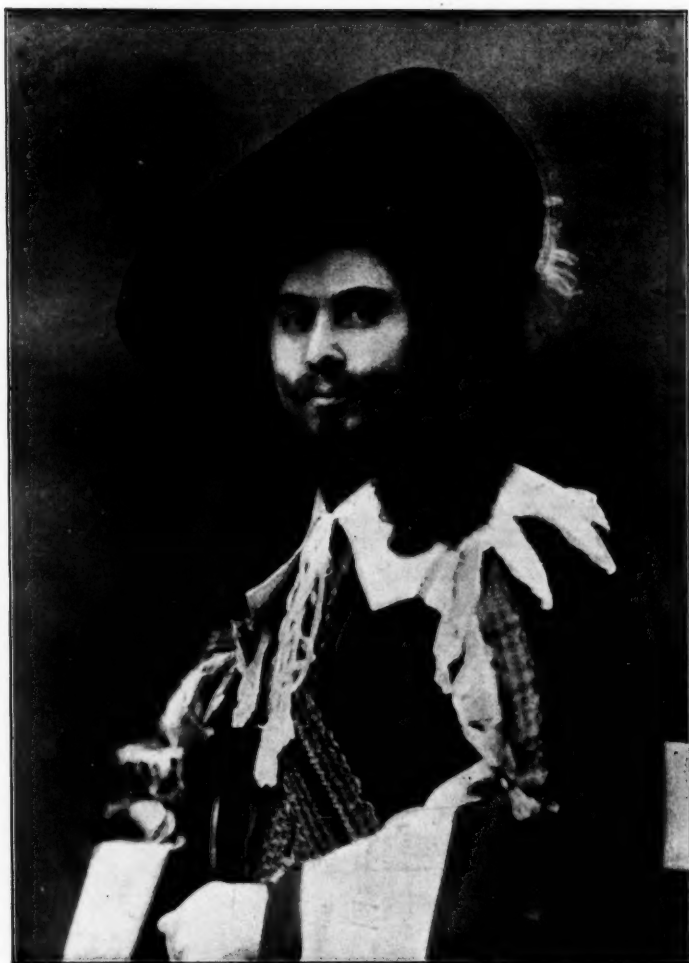
And. - 171.
cres.

9

God our strength Sing Sing Sing
God our strength Sing Sing Sing
God our strength Sing Sing Sing
God our strength Sing we mer - ri - ly to God our

Sing Sing we mer - ri - ly to God our strength and
Sing O Sing we mer - ri - ly to God our strength and
Sing O Sing we mer - ri - ly to God our strength and
strength O Sing we mer - ri - ly to God our strength and

rall. Adagio.
make a cheerful noise un - to the God of Ja - cob.
rall. Adagio.
make a cheerful noise un - to the God of Ja - cob.
rall. Adagio.
make a cheerful noise un - to the God of Ja - cob.
rall. Adagio.
make a cheerful noise un - to the God of Ja - cob.



MR. TEMPLER SAXE.

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